ART 326

SYLLABUS

BRIAN KERR
brian.kerr@oregonstate.edu
OFFICE:
313 FAIRBANKS HALL
HOURS:
M 2PM TO 4PM
OR BY APPOINTMENT

course description
This course is intended to encourage investigation into the expressive uses of typography with a
focus on the design process, personal responses, and emotive results, while keeping in mind interpre-
tation, legibility and meaning.

Typographic design (and all of graphic design) is concerned with visual communication—ideas,
emotions, and meaning that reach the viewer through the eye. First there is a message (a group of
letters or words), and then a question of how to present that message visually. The typographic de-
signer uses the tools of art—value, color, texture, composition, etc.—in such a way as to enhance or
clarify the communication of the message in a memorable and engaging way. We will strive toward
the development of an exploratory visual vocabulary using intuitive and analytical methods where
expression, uniqueness, and individuality are major goals.

This course is designed to continue the exploration of visual communication and design discovery
techniques introduced 200-level graphic design courses, with an emphasis on honing the process
of design discovery, as well as creating expressive typographic communication that is emotive,
distinctive, and engaging to the viewer on multiple levels.

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ART 326

T Y P E : E X P R E S S I V E

W 2006

3 CREDIT S

enforced prerequisites
ART 225, ART 228, and acceptance into the graphic design program

course goals
To successfully pass this course, you must demonstrate an ability to:
:: Describe and utilize visual gestalt theory through the successful organization of visual
elements, deconstructivist principles, and semiotic theory.
:: Utilize creative and critical as well as divergent and convergent thinking processes.
:: Show an understanding of advanced hierarchical issues.
:: Work in dynamic two- and three- dimensional documents.
:: Document and organize the design process.
:: Understand formal design principles such as symmetrical and asymmetrical balance,
harmony, rhythm, repetition, dominance, movement, proportion, and unity.
:: Work with typography in an advanced and expressive manner.
:: Understand and utilize vernacular influences.
:: Use tools, techniques, and materials (including technological issues) appropriately, and
present work in a professional manner.

optional textbooks (NOTE: there are no required textbooks for this course)
It is Beautiful, Then Gone. by Martin Venezky.
Type Design: Radical Innovations and Experiments. by Teal Triggs.
Letterforms: Bawdy, Bad, & Beautiful. By Heller and Thompson
class structure
This is a four-credit class, meeting twice a week for three hours of studio class each. These meetings will include both full-class critiques and discussions, as well as individualized small-group reviews of work-in-progress (outlined on the schedule). You are welcome to quietly observe other groups at other times. You are expected to be working on classwork during class time, even while your small group is not meeting. Portions of each class period will be devoted to general discussion, interim design presentations, and critiques. Your design work is subject to evaluation at all times.

attendance
Class participation is vital. Attendance and punctuality are mandatory for all class sessions. If there is to be an unavoidable absence, please contact me either by e-mail or by calling my office phone on or before the day in question to be excused. Unexcused absences are not to exceed two. After two unexcused absences, your final term grade will drop one full letter grade. For each unexcused absence in excess of two, your final term grade will be reduced by 1/3 of a full letter grade. Know that allowed absences are to accommodate illness, weddings, car trouble, etc. (a doctor should verify prolonged illness). Events within your control, such as doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., are not acceptable reasons for absence. These are not to be scheduled during class time. Three instances of tardiness equals one absence.

Students who miss lectures and class discussions due to absences must obtain notes and/or assignments given during the classes missed from a responsible and willing classmate prior the next class period. I will be happy to clarify information for students who are confused; I cannot repeat lectures or elaborate project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with me. It would also be advisable to drop by during office hours or schedule an appointment to get clarification of this information.

It is expected that, at the very minimum, two hours of work out of class be completed for each hour of scheduled class (i.e. at least 12 hours per week). All aspects of the design process are vital, and coursework will be subject to evaluation at all times [small-group meetings, interim design presentations, and/or full-class critiques]. Progress and development throughout an individual project are integral parts of the learning process.

deadlines & professionalism
Deadlines are an integral part of being a graphic designer. Failure to meet any deadline in class will result in a grade reduction, whereas failure to meet deadlines in the workplace can result in the loss of a job. To reflect this reality, one letter grade will be deducted for each class time an assignment is late, unless prior arrangements have been made for missed deadlines due to appropriate and acceptable reasons, at the discretion of the instructor. Most assignments will have class critiques. The sharing of ideas, opinions and personal perspectives is vital to the critique process. Therefore, every individual has an obligation to attend, to contemplate, and to speak their mind. Critiques will begin on time. Courtesy is mandatory. Anyone who is late for or misses a critique will receive a grade reduction (unless there is an appropriate excuse and prior arrangements have been made).
All studio courses are an exercise in time management techniques. Make sure you are actively developing your time management skills. The first minute you work on a project is equally as important as the final minute.

**document of process**

Work in this class will be evaluated not only by the quality of the final product, but also by the documentation of the process that led to the final product. Assignments are to be accompanied by a process book and explanation, bound neatly. These process books will be assessed not only for their content, but also for the cleanliness and professionalism of presentation. Everything you turn in during the course of the class is a reflection of your professionalism and ability to communicate. These are vital qualities to success as a graphic designer. Do not overlook this.

**evaluation**

Grades are the result of three major areas of evaluation: process, realization, and professionalism. These categories are further broken down and defined for evaluation as follows:

**Research:** Are the research methods used by the students effectively chosen and implemented to arrive at successful solutions in design problems, and do they cover all aspects of the problem, including historical background and functional concerns?

**Formal Exploration:** Have the formal explorations of the problem been both convergent and divergent? Have concerns, such as form, composition, and visual hierarchy been fully explored? Has the student exceeded personal taste barriers and expectations in their formal exploration process?

**Conceptual Exploration:** Has the conceptual exploration of the problem been both convergent and divergent? Has the student exceeded personal taste barriers and expectations in their conceptual exploration process?

**Visual Organization:** Is the form, composition, and visual hierarchy, clearly and effectively articulated?

**Concept:** Are concepts inventive and appropriate, and do they satisfy the objectives of a stated visual problem?

**Communication:** Does the solution to the problem present an appropriate message, and does the form of the message resonate with the intended audience?

**Color:** Does the application of color support the message, satisfy aesthetic and emotive concerns? Does the use of color show evidence of an understanding of color theory?

**Drawing:** Does the drawing exhibit both technical and conceptual development?

**Craft:** Does the final product reflect the appropriate use of tools, techniques and materials, and is it presented in a professional manner?

**Typography:** Is the typography effective in terms of structure, legibility, and function?

**Examinations and Quizzes:** What are the results of exams and quizzes?

**Attendance:** Was the student in class and punctual?

**Attitude:** Was the student’s demeanor professional? Was the student a consistent benefit to class discussion and/or tone?

**Verbal Articulation:** Was the student able to critically address his or her work verbally and respond to concepts discussed in class or in assigned readings?

**Written Articulation:** Was the student able to write critically about graphic design and write about concepts discussed in class or in assigned readings?

**Participation:** Did the student actively engage in a community of learning through contributions in critiques, discussions and projects?
The student’s work must reflect outstanding achievement both in quantity and quality. The work pursues concepts, techniques above and beyond the problem. The student must display exceptional attitude in critique participation, response to criticism, and professional conduct. The student’s ability to communicate and execute ideas must exhibit outstanding achievement. The student must adhere to the attendance policy.

The student’s work must reflect above-average achievement both in quantity and quality. Student pursues ideas and suggestions presented in class and goes to extra effort to resolve required problems. The student must display a positive attitude in critique participation, response to criticism, and professional conduct. The student’s ability to communicate and execute ideas must exhibit above-average achievement. The student must adhere to attendance policy.

The student’s work must reflect an acceptable achievement both in quantity and quality, and all work must be completed as assigned. The student must display a positive attitude in critique participation, response to criticism and professional conduct. The student should exhibit an acceptable level of ability in communication and execution of ideas and have an acceptable pattern of attendance.

The student’s achievement is below average in quality and/or quantity. The student’s response to criticism, professional conduct, and participation in critique is below acceptable standards or reflects an indifferent attitude. The student’s work reflects an inability to satisfactorily communicate and execute ideas. The student’s pattern of attendance may be unsatisfactory.

The student’s work and attitude reflect an unsatisfactory level of achievement both in quantity and quality. The student exhibits an unsatisfactory ability to, communicate and execute ideas and a pattern of low productivity. The student’s attendance record may be unacceptable. The student’s lack of participation in critiques, poor response to criticism, and inappropriate professional conduct will result in a failing grade.

Students are permitted to re-do projects. The final project grade will be an average of the re-do grade and the original grade. You must include the original project and grade slip with the re-do. If there is a late penalty on the original project, the penalty will also apply to the re-do. All re-do’s must be completed and turned in before the final critique.
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<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Activity</th>
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<tbody>
<tr>
<td>1</td>
<td>TUE 10 JAN</td>
<td>Introduction to Course Assign Project One</td>
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<td>THU 12 JAN</td>
<td>In-Class Work Day</td>
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<td>VISITING DESIGNER: Eliot Earls 7pm, LaSells Stewart Ctr. Attendance Required</td>
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<tr>
<td>2</td>
<td>TUE 17 JAN</td>
<td>GROUP 1 9:00 GROUP 2 9:40 GROUP 3 10:20 GROUP 4 11:00</td>
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<td>2</td>
<td>THU 19 JAN</td>
<td>GROUP 1 9:00 GROUP 2 9:40 GROUP 3 10:20 GROUP 4 11:00</td>
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<td>Group Discussion: Project Two Details DUE: Project Two; Final Critique</td>
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<td>TUE 24 JAN</td>
<td>Interim Design Review and Class Discussion</td>
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<td>THU 26 JAN</td>
<td>GROUP 1 9:00 GROUP 2 9:40 GROUP 3 10:20 GROUP 4 11:00</td>
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<td>Interim Design Review and Class Discussion</td>
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<td>TUE 31 JAN</td>
<td>DUE: Project One; Final Critique Assign Project Two</td>
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<td>THU 02 FEB</td>
<td>Class Discussion: Project Three Details DUE: Project Three</td>
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<td>TUE 07 FEB</td>
<td>Interim Design Review Schedule/Location TBA</td>
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<td>5</td>
<td>THU 09 FEB</td>
<td>Interim Design Review Schedule/Location TBA</td>
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<td>6</td>
<td>TUE 14 MAR</td>
<td>VISITING SCHOLAR: Douglas Crimp 7pm, LaSells Stewart Ctr. Attendance Encouraged</td>
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<td>THU 16 MAR</td>
<td>VISITING SCHOLAR: Douglas Crimp 7pm, LaSells Stewart Ctr. Attendance Encouraged</td>
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<td>6</td>
<td>WED 08 MAR</td>
<td>GROUP 4 9:00 GROUP 1 9:40 GROUP 2 10:20 GROUP 3 11:00</td>
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<td>6</td>
<td>THU 16 MAR</td>
<td>GROUP 4 9:00 GROUP 1 9:40 GROUP 2 10:20 GROUP 3 11:00</td>
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<td>7</td>
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<td>Final Critique</td>
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